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ABSTRACT

This evaluation report discusses the success of the Artists-in-Schools program, a national program begun in 1966 which has placed over 2,000 professional artists in over 5,000 schools. The effects of the visual arts and poetry components on artists, poets, school administrators, students, and teachers in ten western states are discussed. Approximately 300 schools participated in the study, which made use of a general questionnaire, student survey, anecdotal survey, in-depth interviews, and a job ranking scale. Findings indicate that high percentages of artists/poets and administrators believe the program has fostered creativity among students; teachers and administrators rated cooperation between themselves and the artists/poets very high; and 70% of administrators and teachers reported that artists/poets had good ability in classroom management and holding student interest. Student self-identity, discipline, and confidence appeared to grow as a result of the program, and student interest and achievement in other academic areas increased as well. Passive and problem students showed therapeutic effects. Ninety-one percent of administrators and teachers commented favorably on the tolerance of artists/poets for administrator, student, and teacher viewpoints. The study summary, highlights, and a technical report are available from state arts councils and commissions nationwide. (Author/AV)

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Study Summary

A Study of the Poetry and Visual Arts Components of the Artists-In-Schools Program

ED134507

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Poets in Schools

Steering Committee

The study was guided and directed by a Steering Committee made up of professionals of wide experience in the arts, education and the Artists-In-Schools program. They came together with different viewpoints and experience, but with open minds and the desire to achieve a useful, accurate report. Their input and tough review were critical to the study.

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Position Statement

Acknowledgements

The Western States Arts Foundation expresses its appreciation to the many people who have contributed to this study. Of particular assistance have been the teachers and school administrators in the western region who have contributed time, effort and support to the study. It obviously could not have been done without their complete cooperation.

Also giving unqualified support were the ten state arts agencies in the west and their respective artists-in-schools coordinators.

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This report presents the findings of a comprehensive study of the Artists-in-Schools Program. The effort took place in 10 western states, gathered information from over 21,000 respondents and required 20 months to complete.

In it you will read what administrators, artists, poets and teachers had to say about Artists-in-Schools. Equally important, you will find out how students, themselves, reacted to their experience.

As a Steering Committee, our first concern was that the study provide an accurate picture of the strengths and weaknesses of the AIS program as it operates in schools. At the conclusion of the study, we learned that the successes far out-number the failures and that there is an overwhelming positive response to the work of artists and poets in classrooms. It also appears that the value of AIS goes beyond the arts to effect other areas of learning.

Because of the size of the population sample and the diversity of communities studied, the committee is confident that the findings can be projected to visual arts and poetry residencies throughout the United States.

The Steering Committee believes the study findings warrant expansion of Artists-in-Schools to serve far greater numbers of students and teachers; and, accordingly, recommends the program as a sound educational investment to local school districts.

Finally, the Committee wishes to emphasize its position that the Artists-in-Schools program is not a replacement for professional arts teachers and a strong arts curriculum. It is, rather, a separate and complementary experience which will contribute to the realization of the goals of arts education, as well as those of education in general.

Steering Committee
September 30, 1976

AIS and the Study

Artists-in-Schools is a nationwide program involving the cooperative efforts of professional artists, students, parents and teachers. Its purposes are primarily to enhance the children's powers of perception and their ability to express themselves creatively, using tools and skills they might not otherwise develop. (National Endowment for the Arts AIS Guidelines)

In its relatively short history, the impact of the Artists-in-Schools (AIS) program on the nation's schools has been widespread. The first effort by the Arts Endowment to place artists in classrooms took place during the 1966-67 school year when the Literature Program funded a pilot project which brought well-known poets to schools for discussion sessions with elementary and secondary school teachers. The project also brought younger poets into classrooms to work directly with children. These efforts were located in six cities and included approximately 60 poets. Two years later, in the 1969-70 school year, a pilot program placed visual artists in six school districts around the United States. This new component was funded and administered cooperatively by the Endowment and the United States Office of Education.

Between 1970 and 1976, as response to the program spread, architecture/environmental arts, crafts, dance, film, folk arts, music and theatre were added. Residencies take place under each component ranging in duration from a few days to a full school year. By the 1972-73 school year all 50 states and the five special U.S. jurisdictions were operating one or more AIS component. According to Endowment estimates, in the 1974-75 school year over 2,000 poets, dancers, musicians, painters, sculptors, graphic artists, photographers, craftspersons, actors, architects, designers, folk artists and film-makers were working in the nation's classrooms. Over 5,000 schools, 46,000 teachers and 1,200,000 students were involved in the program.

Success stories about the work of artists in classrooms have been heard from every section of the United States, but the program had never been studied from a regional or national perspective. End-of-the-year reports describe activities, student products, numbers of schools and participants, and usually include observations about success or failure. As evaluations, however, they vary in quality, with little consistency in methodology for collecting information.

As national interest in AIS grew, more and more people began asking questions that could not be answered with the information at hand. What were the specific and consistent benefits that a student, teacher or artist might expect by participating in one or more AIS components? Would allocating greater amounts of local school district matching monies to the program be an educationally sound investment?

To address these and other questions, the Western States Arts Foundation, a non-profit corporation based in Denver, Colorado, proposed to do a comprehensive study on the AIS program. Funding for the study was awarded by the National Endowment for the Arts, and in early 1975 a 20-month study was launched.

The study Steering Committee's first task was to establish guidelines within which the study would be conducted.

The study would be a cooperative effort of educators, artists, program specialists and research experts;

The methodologies to be developed would be appropriate to the process and products to be examined and would not threaten program integrity;

The scope of the study would be limited to poetry and visual arts / crafts components in order to better control the many variations evident in the total program; and,

The population to be studied would be the ten states served by Western States Arts Foundation: Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

The primary goal of the study was to document the effects of the AIS program on participants. The study was not concerned with testing theory or contrasting instructional techniques, and an evaluation rather than a research design was adopted. This design, which used procedures and methodologies common to research, was viewed as more appropriate in providing the needed information.

Definitions

For the purposes of this study "artist" refers only to visual artists participating in Artist-in-Schools projects, and "respondents" refers to those who contributed information through study methodologies. Respondent groups participating in this study were artists, poets, school administrators, students and teachers.

1) Does the AIS program improve student creativity, productivity, skill level and general involvement in the arts?

All respondent groups reported evidence of increased creative expression, improved skill levels and general productivity gains on the part of students in creative or artistic activities.

Three data collection methodologies were used in gaining information related to this question: student survey, general questionnaire and anecdotal survey. *

Findings Summary:

a) Statistically significant positive shifts in artistic productivity were recorded for students experiencing the *elementary poetry* and *secondary art* residencies;

b) Administrators, artists, poets and teachers independently confirmed student self-reporting of increased personal artistic productivity coincidental to participation in the *elementary poetry* and *secondary art* residencies;

c) Artists (76%) and poets (88%) reported shifts in student interest from "product" toward "process" oriented activity; a corollary observation suggested a positive relationship between this phenomenon and enhanced general creativity;

d) Administrators (69%) and teachers (56%) reported important positive shifts among students in terms of increased seeking of artistically related activities as well as increased circulation of library and media materials;

e) Administrators and teachers reported an increased positive level of activity in terms of creative verbal or other self-expressive activities;

f) Administrator and teacher opinions of student art and poetry shifted upward 21% by the conclusion of the residency; artist and poet opinions of student art and poetry showed a five-fold upward shift.

"The kids here tend to be passive and hesitant as far as creativity is concerned. They have a hard time seeing the importance of words, thinking, visual objects created because of a sense of beauty. In short, we need to stimulate the life of the mind. Artists-in-Schools is a great help here."
(School Administrator)

*See pages 15 and 16 for information on survey sample and methodologies.

2) Does the AIS program affect student attitudes, knowledge and interest in the arts?

All respondent groups indicated a positive shift in student attitudes toward, knowledge of and interest in the arts.

Five data collection methodologies were used in gaining information related to this question: student survey, general questionnaire, anecdotal survey, interviews, job ranking scale.

Findings Summary:

a) Statistically significant positive shifts in student interest in art and poetry were found in two types of residencies: *elementary poetry* and *secondary art*;

b) Administrators and teachers reported impressive gains in student interest about the arts; the majority of respondents indicated that this interest was manifested both within and without the classroom;

c) Teacher respondents characterized student feelings about artists and poets most frequently in terms of "trust", "affection", "admiration", "enthusiasm";

d) Administrator and teacher anecdotal reports provided independent corroboration of previously reported increases in student motivation and interest vis-a-vis the arts and related curriculum activities;

e) Administrators and teachers reported through individual interviews that students responded positively to the presence of the artist or poet in the classroom; such visits were frequently seen as a way of providing students with unusual and otherwise hard to obtain experiences;

f) Teachers reported increased student understanding, appreciation and knowledge of the roles of poets and artists;

g) The job ranking scale indicated that students in schools which had experienced the AIS program ranked arts-related careers substantially higher than did students in schools where the program had not been provided;

h) A substantial number of teachers reported students with at least "some" interest in arts related careers; artist and poets reported higher rates of interest among students.

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3) Does the AIS program affect student self-concept as manifested by self-expression, self-awareness, self-confidence and self-fulfillment?

A large majority of each respondent group believes that the AIS program positively affects the development of student self-concept. There is a high level of consistency in reporting the extent to which this phenomenon was observed.

Four data collection methodologies were used in gaining information related to this question: student survey, general questionnaire, anecdotal survey, interviews.

Findings Summary:

a) At the start of their residencies, 27% of artists and poets reported that students viewed their own work with "confidence and assertiveness", which rose to 84% at the conclusion of the residencies;

b) Teachers reported increased classroom verbal involvement among students as a result of the AIS program;

c) Artists and poets reported substantial shifts from their initial views of students as essentially "cautious, tentative and conservative" to more "responsive, creative and aggressive;"

d) Administrators, artists, poets and teachers reported that students described their own creative efforts with "pride", "satisfaction" and "enthusiasm";

e) Administrators and teachers reported increased participation of formerly identified passive students; particular gains were noted in areas requiring verbal or otherwise self-expressive abilities;

f) Administrators and teachers reported positive growth among students in terms of self-identity, self-knowledge, self-discipline and self-confidence; these gains were frequently seen as tied to generally improved achievement in academic subjects unrelated to the arts;

g) Anecdotal reports of administrators and teachers consistently stressed incidents of student willingness to engage in school-related activities in which they were formerly reluctant to take part; artists and poets sustained these observations.

"The artist was one of the greats. He was so gentle and understanding with my second grade class. When with him both enthusiasm and self-image soared. Inhibitions and doubts were left behind, and creativity flowed." (Teacher)

4) Does the AIS program change student reading and writing skill and activity levels?

Self-reporting by students, corroborated by administrators, poets and teachers showed increased language arts activities related to reading and writing efforts among students and to circulation of library materials. No direct measurements were taken of student skill levels in reading and writing.

Three data collection methodologies were used in gaining information related to this question: student survey, general questionnaire, interviews.

Findings Summary:

a) Student self-reports showed statistically significant increases in writing activity and interest;

b) Administrators reported increases in the circulation of library and media materials related to the arts and poetry;

c) Administrators (75%) and teachers (63%) reported increased student interest in arts and language arts; a majority of respondents indicated that this interest extended to activities outside the classroom;

d) Administrators, poets and teachers consistently reported substantial gains in the quality of student poetry;

e) Administrators and teachers reported important observable increases in the amount of student reading and writing activities;

f) Administrators and teachers reported that children who were previously hesitant to engage in reading and writing activities showed increased participation in these subject areas; consistent evidence was provided to indicate positive changes in students' attitudes toward reading and writing; these observations were independently sustained by poets reporting on the same phenomenon;

g) Positive attitudinal changes toward reading and writing resulting in acquisition of related skills and improved levels of student participation represented two of the most pervasive views reported by respondent groups.

"Definite change in students' attitudes toward poetry. When the poet left I spent another week on poetry. I usually get about 50% of the class to write. After the poet was with us, at least 90% were writing. They were not afraid to write." (Teacher)

5) Does the AIS program influence student attitudes and individual achievement levels in terms of general learning?

All respondent groups indicated evidence of gains in both interest and achievement among students in academic areas other than the arts. These observations included positive generalized attitudinal changes with respect to learning and tolerance of diverse or new ideas.

Four data collection methodologies were used in gaining information related to this question: student survey, general questionnaire, anecdotal survey, interviews.

Findings Summary:

a) Students reported, with statistically significant frequency, that poetry assisted them in using words in new ways, augmented their vocabularies and imaginations, and aided them to see things differently;

b) Administrators (75%) and teachers (63%) reported increased interest among students in both arts and language arts areas;

c) Artists, poets and teachers reported increased tolerance among students for others' ideas and work; each respondent group indicated dramatic gains in this category;

d) Administrators and teachers related frequent incidents of students' renewed interest in general curriculum as well as the arts; particular evidence of such change was provided in terms of students previously identified as shy, withdrawn or otherwise "socially awkward";

e) English teachers were represented in anecdotal reports as noting an increased level of skill and activity among students in prose as well as poetry writing;

f) Interview data provided strong and consistent corroboration of anecdotal reports related to observable positive changes in student general academic interest and activities;

g) Repeated cases of students previously uninterested in or unresponsive to reading and writing activities, who later shifted to attitudes reflecting interest and enthusiasm, were reported by administrators, poets and teachers in response to individual interviews vis-a-vis the residency programs;

h) Administrators noted evidence of improved attendance during the residency period of the artist or poet. Additional data analysis and/or further studies were needed to determine the impact of the AIS program on attendance at the secondary level where chronic absenteeism is prevalent.

"One boy who was a problem in 10th grade in all areas — drugs, attendance, discipline — turned himself around through his interest in art. This year he received the school citizenship award. I know art was responsible for his change and the AIS program was part of it." (School Administrator)

6) Does the AIS program affect atypical children; e.g., "gifted", "passive" or "problem" students?

Varied effects were reported in terms of atypical student participants in the program. Those most positively influenced included "passive" and "problem" students.

Three data collection methodologies were used in gaining information related to this question: general questionnaire, anecdotal survey, interview.

Findings Summary:

a) Administrators and teachers reported important increases in participation in classroom activities on the part of previously identified passive students; increases in verbal, creative or other self-expressive activities were emphasized;

b) Anecdotal reports stressed the impact of the program on withdrawn or emotionally disturbed students; disinterested or laconic students were reported as having written excellent poems with a spin-off effect being felt in other classroom or academic settings;

c) Poets, in particular, noted the therapeutic value of the program for many students; special emphasis was placed upon the capacity of poetry to foster self-identity, self-knowledge, self-discipline and self-confidence;

d) Interview respondents, including administrators, noted that "problem" students often showed the most creativity and interest in the AIS program.

"The program is especially good for the reluctant learner who is very active but doesn't channel it in acceptable ways."
(School Administrator)

"I held up a pencil and asked the 5th/6th grade class what was in it. The smart kids said 'lead'. The smartest said 'graphite and wood'. One student said 'no' to these — only one. I asked him what was in the pencil. He replied 'words' — precisely the point Merwin develops in the poem, which I then read. The teacher told me his amazement later, since this boy was thought to be slow, a daydreamer and inattentive, likeable but dull. He beamed all the rest of the time I was there and did everything right." (Poet)

7) Does the AIS program affect administrator, teacher or school board attitudes toward the arts, artists and the creative process?

Administrators and teachers reported high regard for the AIS program. There were differences of opinion between teachers and administrators regarding the *necessity* versus the *importance* of the arts curriculum and the creative process to educational growth.

Two data collection methodologies were used in gaining information related to this question: general questionnaire, interviews.

Findings Summary:

a) Ninety-one percent of administrator respondents accepted the statement that arts are "*necessary* or *important* to educational growth";

b) Administrators (96%) believed that creativity is "*necessary* or *important* to educational growth";

c) Ninety-five percent of teacher respondents accepted the statement that arts are "*necessary* or *important* to educational growth";

d) Ninety-four percent of teachers believed that creativity was "*necessary* or *important* to educational growth";

e) Ninety-three percent of teachers and administrators and 100% of artists and poets believed that the AIS program has fostered creativity among students;

f) Nineteen percent of administrators reported that their school boards consider the arts as "*necessary* to educational growth"; 55% said their boards consider the arts as "*important* to educational growth" while 25% of the administrator respondents indicated that their boards view the arts as "*optional* to educational growth";

g) Teachers reported themselves, through interviews, to be responsive to artists and poets and favorably impressed with the AIS program;

h) Administrators and teachers, when interviewed, reported the conviction that artists and poets added a new and positive influence to their schools which was unavailable through any other means;

i) A substantially larger number of teachers than administrators (59% versus 44%) believed that creativity is "*necessary* for educational growth".

"This program by itself has been the catalyst for some education miracles here: 1. It has given us on the staff a very rich education in the arts; 2. The publicity we've gotten from the artists has literally turned the image of the school around — from ghetto school sinking in enrollment to a very special school where students want to be; 3. The artists' programs has given the arts a solid place in the curriculum here." (Teacher)

8) Does the AIS program influence curriculum design and instructional methodologies?

All respondent groups (with the exception of students who were not asked about this issue) consistently reported evidence of impact upon curriculum and instruction. A considerable in-service effect was apparent in instructional techniques shared by artists and poets with teacher colleagues. Additional evidence of reinforced positive values regarding the place and worth of arts in the curriculum was noted by both administrators and teachers.

Two data collection methodologies were used in gaining information related to this question: general questionnaire, anecdotal survey.

Findings Summary:

a) The large majority of teacher respondents (81%) indicated that they had learned at least "some" techniques from the artist or poet;

b) Artist and poet respondents thought that they had imparted to teachers substantially more instructional techniques than acknowledged by the latter; the discrepancy, while real in terms of the data, should not mask the substantive in-service impact obviously reflected by teacher responses in a) above;

c) Administrators and teachers provided much anecdotal evidence of novel experiences with artists and poets which influenced their teaching techniques or administrative reactions to the program; novel events frequently resulted in positive effects on individual students and sharpened the awareness of both teachers and administrators regarding the potential of the AIS program relative to student learning outcomes.

"My own urge to write re-surfaced and I began writing poems again after a 3-year hiatus. My critical 'ear' became more developed and sensitive." (Teacher)

9) Does the AIS program affect the artists' and poets' personal creative development and output?

The study did not address itself directly to the collection of information about artist or poet personal creative development and output; however, some useful information was obtained as a byproduct of general data gathering and interviews. This information indicates that both artists (75%) and poets (83%) "definitely" would participate again. Serious negative effects on their creative development or output would likely preclude this high positive response.

Four data collection methodologies yielded some data related to this question: general questionnaire, anecdotal survey, interviews.

10) Does the AIS program have an impact on the community in which the artist/poet residency occurs?

Respondents (exclusive of students who were not asked about this issue) indicated differences in the degree of contact experienced by artists and poets with the communities served by the school in which they carried out their residencies. Evidence indicates that the program is having substantial impact on the community, but falls short of its potential.

Two data collection methodologies were used in gaining information related to this question: general questionnaire, anecdotal survey.

Findings Summary:

a) Administrators (48%) reported general parent interest and involvement in the AIS program as "above average to very high"; however, 54% of the administrators reported in response to a separate question that no contact had been made between the artist or poet and parents;

b) Anecdotal reports from many respondents gave high marks to the capacity of artists/poets to elicit strong, positive responses from parents and other community members when the opportunity to do so was provided;

c) Administrators and teachers (72%) and poets and artists (90%) indicated that "some or quite a few" AIS program related activities had been generated either in or out of school; artists were more positive than poets in reporting the spin-off effect of their residencies;

d) Poets (72%) reported that "readings" of their works had not been arranged either in school or in the community during their residency periods;

e) Artists (70%) reported that "showings" of their work had been arranged either in school or in the community;

f) All respondent groups reported consistently on the presence of "above average" or "very high" interest and involvement of faculty colleagues and students in the AIS program;

g) The majority of administrators, artists and poets reported "occasional" or "frequent" use of community resources and talents to augment the AIS program; poets reported a substantially higher level of community resource involvement than did artists.

"The artist in residence program has been one of the best public relations programs the school has ever had. Evening exhibits and workshops have brought many of the townspeople for the first time into the school building." (Teacher)

11) What is the nature of the artists' and poets' interactions with administrators, students and teachers?

Students described a very positive relationship between themselves and the artists or poets. Students evidently view the artists or poets as resources for new ideas, for permission to be themselves and as providing an avenue for viewing the world in ways that lie outside the conventions of the school. Administrators, artists, poets and teachers sustained the students' concept of the artists'/poets' roles.

Three data collection methodologies were used in gaining information related to this question: student survey, general questionnaire, anecdotal survey.

Findings Summary:

a) Anecdotal data provided powerful evidence of favorable interactions between artists/poets and students/faculty; many respondents noted the benefits of personal interaction, particularly stressing the artists'/poets' willingness "to go beyond the call of duty" in searching out and cultivating student talent;

b) The majority of administrators and teachers (70%) reported that artists/poets had "good" or "exceptional" ability in terms of classroom management; the same ability was reported in terms of capacity to "maintain student interest";

c) The overwhelming majority of administrators and teachers (91%) commented favorably on the tolerance of artists/poets for student viewpoints; the same degree of tolerance was accorded to the artists/poets in terms of their respect for administrator and teacher viewpoints;

d) A substantial majority of teachers (75%) rated cooperation between artists/poets and administrators as either "good" or "exceptional"; administrators (88%) saw the same high level of cooperation between artists/poets and teachers;

e) A majority of teachers reported that students at least occasionally sought the counsel of the artist or poet on matters unrelated to the arts; artists and poets sustained this observation;

f) Artists, poets and teachers independently reported between 35% and 50% of the artists'/poets' time was spent in a *teaching* role; a substantial majority in each respondent group reported this as satisfactory; the balance of the time spent by artists/poets was identified as a combined role as teaching and resource person;

g) The majority of administrators, artists, poets and teachers felt that the artist's/poet's participation in formal and informal school activities was sufficient; artists and poets felt more strongly about this than either administrators or teachers; 26% of administrator respondents felt that participation should be increased;

h) Administrators and teachers characterized the relationship between artists or poets and students in terms of the following descriptors, *in rank order:* (1) positive; (2) beneficial; (3) productive;

i) Artists and poets characterized their relationships with students in terms of the following descriptors, *in rank order:* (1) productive; (2) positive; (3) demanding; (4) beneficial; (5) valuable.

12) What is the overall effect of the AIS program on administrators, artists, poets, students and teachers?

The findings of this study indicate strong positive effects on all respondent groups. Administrators, artists, poets, students, and teachers give unequivocal endorsement to the program and concept. While unresolved procedural issues have been identified in the study, these do not compromise the conclusion that enthusiastic support exists for the program among the vast majority of those responding to the study.

Four data collection methodologies were used in gaining information related to this question: student survey, general questionnaire, anecdotal survey, interviews.

Findings Summary:

a) Administrators, artists, poets and teachers (96%) gave consistently strong positive support to the general outcome of the AIS program as being beneficial;

b) Students reported increased self-awareness and personal development as a consequence of participation in the AIS program; increased artistic productivity and improved skill levels were also reported; these gains were independently observed and reported by administrators, artists, poets and teachers;

c) Artists (96%) and poets (98%) responded that they would participate again in the AIS program;

d) An overwhelmingly positive response was given by both teachers (81%) and administrators (90%) to the question "Do you want an artist or poet in your school next year?";

e) Anecdotal and interview responses reflected strong support for the AIS program; the majority of administrators, artists, poets, students and teachers hold a positive view of the program for a variety of reasons;

f) Where negative or ambiguous responses occur, they emphasize procedural issues rather than criticize the concept of the AIS program. These issues need to be addressed at the appropriate levels of AIS program administration.

"The schedule would create problems for us and I was tempted to say no, but the eagerness of the teachers to have the program made me decide 100% in favor of it. I have had a change in attitude." (School Administrator)

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Sample and Response

The Steering Committee and staff determined that the Western States Arts Foundation region (Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming) was of manageable size, making a descriptive rather than statistical survey possible. Consequently, they decided to include all participating visual artists, poets, students, school administrators and teachers in the region participating in Artists-in-Schools projects. The state AIS coordinators were then surveyed to identify within the 10 states all schools, visual artists and poets associated with the program for the 75/76 program year.

Ninety-two percent of the 310 schools contacted by the staff gave written permission to survey their students and faculty. The student survey, the general questionnaire and anecdotal survey were administered in all of these schools. A master chart was devised showing all schools, their AIS residency dates and pretest and post-test dates for surveys, and other administration information. The resulting mailing schedule served for the student survey, anecdotal survey and general questionnaire. The student survey was handled exclusively by mail and telephone. A separate mailing list and schedule by state was compiled for artists and poets.

The response rate was approximately 78% from schools that were sent materials. Over 20,000 student surveys were returned in usable condition with 1,600 rejected by staff for various reasons, including poor marking or incorrect administration dates. A random sample of 4,060 was used for analytical purposes.

Two types of general questionnaire forms were sent to every school, with four teacher versions and one administrator version included in each mailing package. These forms also contained the anecdotal survey request.

Response rates to the general questionnaire for all schools ran in the mid-70% range. Across all respondent categories 787 questionnaires were returned. Of those returning questionnaires 79% contributed anecdotes. Separate questionnaires were mailed to artists and poets. Although artist and poet addresses were changeable throughout the school year because of participation in traveling programs, a return rate in the 70% range was achieved. Artists and poets contributed proportionately more anecdotes than the other respondents, running in the low to mid-80% range.

A minimum sample of 130 individuals was targeted for in-depth interviews. This was later increased to 175 to represent the diverse geographic, administrative, demographic, and school characteristics represented in the 10-state region. Interviews were conducted in 8 of the 10 states and included artists, poets, teachers and school and arts administrators.

Additional interviews were conducted with the 10 AIS state coordinators in 2 conferences. Interview responses from artists, poets, teachers and administrators totaled 1,462 statements.

The level of cooperation throughout the survey was extremely high. The staff received numerous unsolicited requests throughout the survey period to participate in the study.

Method and Analysis

In the Steering Committee's judgment available survey instruments did not adequately address the AIS program. As a result, five independent instruments were developed for administration throughout the region. This multi-method approch allowed for internal validation and cross checking among instruments.

The Student Survey was administered in all cooperative schools in all 10 states of the Western States Arts Foundation region. Four versions were used; elementary art, secondary art, elementary poetry, secondary poetry. The survey items evolved through a series of meetings and correspondence among consultants, Steering Committee members and staff. All versions were factor analyzed, item analyzed, and checked for internal consistency, validity and focus. Elementary versions factored into three clusters and secondary versions factored into four clusters. Analysis of the factor clusters indicated that five descriptions were adequate for all 14 factors: production of art or poetry, value of art or poetry to students, general interest in arts and poetry, specific interest in artists and poets, perception of self. A time series analysis was performed on the pre-tests. It revealed no student maturation on pre-test scores over the academic year. Cross tabulations were performed using as variables residency length, sex, grade level, school size, and demographic characteristics. All validation and analysis was performed using the *Statistical Package for the Social Sciences*. In particular, elementary poetry and secondary art showed statistical significance in pre-post shift at the .05 level.

Separate versions of the General Questionnaire were the instruments used directly with administrators, artists, poets and teachers. The instruments were evolved from a master list of 227 questions using twenty-six distinct editing stages that produced the final 81 items, 47 of which were used for each version. Overlapping and equivalent questions were included in each version. Tests for statistical significance were performed where appropriate.

The Anecdotal Survey was printed as a general solicitation at the end of the General Questionnaire form. The responses were analyzed by third party readers. The readers factor-analyzed the responses and agreed in their final evaluation to within 0.1%. The content of the resulting 23 factors was 79% positive and 21% negative. First stage sorting categories were judgments, events, effects and suggestions. The first three of these were divided into positive and negative categories and sub-sorted via punch cards that had the anecdotes typed on them. A computer program was written to sort and tabulate the categories.

In-Depth Interviews were conducted using a six section form. Each section focused on a particular topic. The staff summarized all sections onto a cover page for analysis. Interview statements were typed onto punch cards and factor-sorted by third party readers. Agreement among readers was well within 1%. Thirty-eight analytical factors were evolved from this process. Eighty-six percent were positive and 14% were negative.

Job Ranking Scale, a method of ordering preference among professions, presented an array of 23 jobs to students in four schools. Analysis indicated statistically significant differences between the control school and the schools with AIS programs.

Final synthesis for findings was performed with matrix of 12 key concerns and a sweep through the data by methodology for relevance to each concern. No findings are presented in this report that do not have multi-respondent support from at least two distinct methodologies.

Additional information about Artists-In-Schools

This study summary covers only the highlights of the Artists-in-Schools study. There are other information sources and materials available for those wanting to know more about AIS programs and the AIS study.

Each of the 50 states and five jurisdictions has an arts agency, usually called an arts "council" or "commission" with a staff member responsible for the state Artists-in-Schools program. This state coordinator can describe state programs and procedures and can assist persons wanting to start AIS residencies in their own school systems.

Another source for AIS information is the Education Program, National Endowment for the Arts, Washington, D.C. 20506. The Endowment's AIS program guidelines give a picture of each component plus a publications and films list. The guidelines also list all state arts agencies and other cooperating organizations.

Other Study Materials

1) **Study Highlights:** a one-page flyer giving the basic results of the study for persons wanting the core information. Available from all state arts agencies.

2) **Technical Report:** A document that presents all major activities and describes study development, methodologies, data, findings and recommendations. Included in the appendices are the research instruments, tables and graphs. The Report is of interest to those who want primary data on the study. Available from all state arts agencies.

3) **Technical Supplement:** A compendium of all research instruments, raw data, tables, graphs and computer access information. The supplement is of interest primarily to educational researchers. Available at cost or as a short-term loan from Western States Arts Foundation.

4) **Process Report:** A report of the many interesting AIS program administrative issues that were reviewed during the study process. Although not pertinent to the primary purposes of the study, they are, however, of importance in developing and administering a successful AIS program. Available from all state arts agencies.

5) **16mm Film:** A 10 minute color film describing the study and its findings is available to be used in presentations of the study. Available at mailing cost from Association Films, Inc., 600 Grand Ave., Ridgefield, N.J. 07657.

6) **Computer Data:** Raw data from the study survey, general questionnaire, job ranking scale and context free series. Available in punch card form with formatting and file organization information at cost from Western States Arts Foundation.

7) **Study Summary:** Additional copies of this study summary are available from all state arts agencies.

Western States Arts Foundation

Incorporated in 1974, the Western States Arts Foundation is a non-profit corporation whose purpose is to expand the arts resources of the Western United States. The Foundation works in concert with state arts agencies in Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming, and is funded by public and private arts-involved organizations at local, state and national levels, as well as by the National Endowment for the Arts.

The Western States Arts Foundation offers a wide variety of on-going and special programs in information, performing and visual art, design, regional development, research and arts management.

A publication of Western States Arts Foundation, Inc.

Design (Unigraphics

Study Highlights

A Study of the Poetry and Visual Arts Components of the Artists-In-Schools Program

Western States Arts Foundation
1517 Market
Denver, Colorado 80202

Study Highlights

By the end of the 1974-75 school year, the Artists-in-Schools program, which was begun in 1966 by the National Endowment for the Arts, placed over 2,000 poets, dancers, musicians, painters, sculptors, graphic artists, photographers, craftspersons, actors, architects, designers, folk artists and filmmakers in the nation's classrooms. And more than 5,000 schools, 46,000 teachers and 1,200,000 students were involved.

Because of the program's growth and popularity, the Endowment contracted with the Western States Arts Foundation to conduct the first comprehensive study of AIS. The study was carried out during the 1975-76 school year and involved 21,000 people active in AIS programs. The states participating were Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming — the Foundation's region.

The study documented the effects of the Visual Arts and Poetry components on artists, poets, school administrators, students and teachers. The response rate was exceptional at 78%.

Some Key Points

The study findings indicate that the Artists-in-Schools program has had positive impact in schools. As a result of the study, some key points surfaced, which are expanded in the actual study findings:

93% of administrators and teachers and 100% of artists and poets believed that the AIS program has fostered creativity among students.

An overwhelmingly positive response was given by administrators (90%), artists (96%), poets (98%) and teachers (81%) to the question "Would you participate in the AIS program next year?"

A substantial majority of teachers (75%) rated cooperation between artists/poets and administrators as either "good" or "exceptional," and administrators (88%) saw the same high level of cooperation between artists/poets and teachers.

The majority of administrators and teachers (70%) reported that artists/poets had "good" or "exceptional" ability in terms of classroom management and capacity to "maintain student interest."

According to administrators and teachers, student self-identity, self-knowledge, self-discipline and self-confidence grew as a result of the AIS program.

Respondents noted gains in both interest and achievement among students in academic areas other than the arts.

The overwhelming majority of administrators and teachers (91%) commented favorably on the tolerance of artists/poets for administrator, student and teacher viewpoints.

The study showed varied therapeutic affects upon atypical student participants in AIS, with those most positively influenced including "passive" and "problem" students.

Administrators and teachers reported increased language arts activities related to reading and writing efforts among students and to circulation of library materials.

Administrators, artists, poets and teachers (96%) gave consistently strong positive support to the general outcome of the AIS program as being beneficial.

Other Study Materials

Study Summary
A 20 page booklet covering the background and findings of the study, plus information on additional materials.

Technical Report
A document describing all study activities, including development, methodologies, data analysis, findings and recommendations.

These two publications are available from all 50 state arts councils or commissions and the arts councils of the five special U.S. jurisdictions. These addresses are available from local arts councils, galleries or museums.

Other Information on the AIS Program
Each state arts council or commission has a coordinator responsible for Artists-in-Schools who can describe state programs and procedures.

Information on the national AIS program is available through the Education Program, National Endowment for the Arts, Washington, D.C. 20506.

Steering Committee

The study was guided and directed by a Steering Committee made up of professionals of acknowledged expertise in the arts, education and the AIS program.

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Poetry Programs of Wyoming
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Casper, Wyoming

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